CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

YOUNG PAINTERS OF L'ÉCOLE DE PARIS

The Arts Council

MCMLII

FOREWORD

THE SCOTTISH COMMITTEE of the Arts Council, desiring to show the public what was happening in the studios of the young painters of the School of Paris, recently invited the British Council through its Fine Arts Officer in Paris, Mr Frank McEwen, to select a representative group of works for display in the galleries of the Royal Scottish Academy, Edinburgh, and in Aberdeen and Glasgow. The present exhibition includes about one-third of the original works but all the artists are represented. These fifty-odd painters, with the exception of about a dozen elder brethren, are under forty years old. Some may not yet be mature, others are experimenting with new formulas; but all are interesting and sincere performers.

We are glad to show these fruits of the collaboration between our Scottish colleagues and Mr McEwen south of the border and are grateful to the galleries and artists who have agreed to extend their loans.

PHILIP JAMES

INTRODUCTION

BY GEORGES SALLES

Directeur des Musées de France

IL ARRIVE SOUVENT qu'un interviewer me demande 'quels sont à vos yeux les espoirs de la jeune peinture?' assuré de m'entendre aussitôt énumérer les noms de ceux qui seront dans vingt ans les Matisse, les Picasso, les Rouault, les Dufy, les Léger . . . de leur génération. Devant l'hésitation que j'éprouve à prononcer une telle prophétie l'indiscret journaliste, croyant devancer ma pensée, ajoute parfois: 'Sans doute estimez-vous que la peinture française n'est plus ce qu'elle a été, et ne compte pas de maîtres pour demain?'

A de telles questions. les meilleures réponses seront celles que vous ferez vous-même en parcourant l'exposition qu'a groupée Frank McEwen et que présente l'Arts Council.

Cette exposition est une sélection réunissant une cinquantaine de peintres dont l'âge (sauf pour quelques chefs de file) ne dépasse pas quarante ans, et dont l'art, qui va par tous les degrés du figuratif au non-figuratif, est le signe d'une volonté commune: celle de progresser dans la voie de découverte ouverte par leurs aînés et de renouveler, une fois de plus, la technique d'un métier, sans cesse remis en question depuis trois quarts de siècle.

Vous y voyez les produits bigarrés de croisements multiples: fauvisme, cubisme, surréalisme, existentialisme, abstractionnisme . . . y mêlent leurs courants. Le jeune monde pictural est aujourd'hui chargé d'une lourde hérédité. Mais au lieu d'en être accablée, sa vitalité en est accrue et foisonne en productions de toutes sortes dont McEwen, dans son introduction, vous explique la genèse.

Les générations antérieures étaient allées si loin dans la nouveauté que la génération des mois de quarante ans paraissait acculée a une impasse. Un simple coup d'oeil sur l'exposition vous montre comment les jeunes ont réagi: en ordre dispersé sans doute, mais avec une vigueur riche en promesses. Nous sommes là devant un monde qui se cherche, s'interroge et rejette les formules acquises pour en trouver d'autres, mieux appropriées à son propre message. S'il y règne quelque confusion, peu importe, car l'essentiel est précisément d'y lire, à travers la diversité des talents, l'annonce d'un message: celui que notre temps léguera a l'avenir.

L'intérêt n'est donc pas d'engager des paris ni de désigner des gagnants mais de voir si la course a pris un bon départ pour déboucher dans l'inconnu.

YOUNG PAINTERS OF L'ÉCOLE DE PARIS

AFTER THE WAR, art lovers turned anxious eyes on France to discover if any original movement in painting had arisen or was about to arise. What new spark had flown from Paris, provider of artistic fireworks for a hundred years? It appears, however, that no revolution or evolved development of pre-war inventions is in progress. Surprise has given way to calm consideration, and it remains to assess present values. For this purpose an Exhibition by young painters of L'Ecole de Paris has been composed, each artist chosen being represented by one work.

Most young modern painters produce large canvases, but few in number, and the better men even less than their more flashy colleagues.

Of the successive influences of Fauvism, Cubism, Abstractionism and Surrealism, the last is the least apparent today. Less *constructive*, more imaginative, it freed creators from hackneyed formulas in favour of personal, more natural, expression. Fascinated by unlimited freedom, they eloped for a while only to return, full of experience, to serious wedlock with true 'plastic' conception.

Whereas *constructive* influences helped understanding of negro sculpture, structure and style, surrealism pointed to the more 'magical' creations of the South Seas. The influence of awe-inspiring totem-like objects is to be found in a few of these works; in others, instinctive designs unconsciously borrowed from very symbolical ones employed by so-called savage peoples. Here are influences no less potent than those of the School of Paris, of Matisse and Picasso, or of those partly beyond its walls, of Klée, Kandinsky or Mondrian. The work of Miró, or Tapas from New Guinea, the popular art of Léger, powerful mechanical forms, molecular patterns, vegetable, animal, mineral structures attract the young artist's plastic sense. He is a medium of many universal forces. During this phase he willingly neglects Renaissance art forms on which older men have thrived. For his salvation he goes to Ethnological and Scientific Museums rather than to the pictures of the Louvre. There are no more exciting lands to conquer beyond his inner self. He is no longer trying to discover, but to learn.

While the mass of easy, empty abstract painting fritters itself away in the hands of its 50,000 executants, a few outwardly non-figurative works abound in human vibrations, human harmonies, rhythms, signs and symbols which awaken dormant sensations. Many weird works may gain from contemplation and even the unsympathetic observer may find himself at some unconscious moment making modern designs on his blotting paper while engaged in a telephone conversation!

Just as in 1920 every river in Europe was flanked with sub-impressionists' easels, 1950 saw coloured triangles in the most provincial attics of France. Thus it may be said that abstract art is compromised by the legion of its adepts, but in spite of this fact the isolated 'case' of the remarkable Balthus does not appear to mean a *return* to the realism of the illustrious Courbet.

Most young painters who would *return* appear ignorant of the values for which Courbet so intensely lived. 'Les Demoiselles de la Seine', like 'Les Demoiselles d'Avignon', are from epochs to which there is no return. If some new vital art exists or is about to exist, professional aesthetes will perhaps be the last to perceive it. It may occur elsewhere, imagined and created collectively in a different walk of life, with a different *raison d'être*. It will not depend upon the whims of 'post-reactionary' art critics but upon some original manifestation of the artist's mind, prompted by a new environment.

Today in Paris there are 20 Annual Salons, about 200 Galleries, and roughly 70,000 artists exhibiting. One is conscious of vast sources of human energy and idealism wrongly canalized, of a delta whose dispersed waters are obstructed by silt and sand, rather than a deep-flowing river. But it is hoped a few highly talented artists justify this expenditure of energy, of this originally noble idealism. It is hoped also that the majority of these men are represented in this Show.

FRANK McEWEN

CATALOGUE

OSCAR DOMINGUEZ (Born 1906)

1. THREE WOMEN (TROIS FEMMES)
   Oil on canvas, 1950, 100 × 81 cm
   Signed and dated below, right
   Lent by Galerie de France, Paris

MAURICE ESTÈVE (Born 1904)

2. THE LIGHTHOUSE (LE PHARE)
   Oil on canvas, 1951, 73 × 60 cm
   Signed and dated below, right
   Lent by the artist

LÉON GISCHIA (Born 1904)

3. THE ILLUSIONIST (L'ILLUSIONNISTE)
   Oil on canvas, 1948, 116 × 89 cm
   Signed and dated below, right
   Lent by Galerie de France, Paris

HANS HARTUNG (Born 1904)

4. PAINTING NO. 23 (PEINTURE NO. 23)
   Oil on canvas, 1949, 97 × 130 cm
   Signed and dated below, right
   Lent by Galerie Louis Carré, Paris

JEAN LE MOAL (Born 1909)

5. INTERIOR WITH GLOBE (INTÉRIEUR À LA MAPPEMONDE)
   Oil on canvas, 1947, 130 × 97 cm
   Signed and dated below, right
   Lent by Galerie de France, Paris

ANDRÉ MARCHAND (Born 1907)
Awarded Prix Paul Guillaume, 1937

6. ARLESIAN WOMAN IN SHADOW (L'ARLÉSIENNE À L'OMBRE)
   Oil on canvas, 130 × 97 cm
   Signed below, left. Not dated
   Exhibited: Museum, Arras
   Lent by the artist

EDOUARD PIGNON (Born 1905)

7. OSTEND (OSTENDE)
Oil on canvas, 1948, 114 × 146 cm
Signed and dated below, left
Exhibited: 'Jeune Tendances de la Peinture Française', Germany, 1951
Lent by Galerie de France, Paris

MARIE-HÉLÈNE VIEIRA DA SILVA (Born 1908)

8. COMPOSITION
Oil on canvas, 97 × 130 cm
Signed below, right
Exhibited: Galerie Pierre, Paris
Lent by Monsieur Pierre Loeb, Paris

ALFRED SINGIER (Born 1909)

9. MORNING IN PORT (MATIN AU PORT)
Oil on canvas, 150 × 97 cm
Signed and dated below, left
Lent by Galerie de France, Paris

GEZA SZOBEL (Born 1905)

10. THE DRINKERS (LES BUVEURS)
Oil on wood, 80 × 100 cm
Signed and dated below, right
Lent by Galerie de France and Galerie de Beaune

FRANCIS TAILLEUX (Born 1913)

11. THE PIANO (LE PIANO)
Oil on canvas, 1949, 116 × 89 cm
Signed and dated below, right
Exhibited: 'Jeunes Tendances de la Peinture Française', Germany, 1951
Lent by Galerie de France, Paris

PIERRE TAL COAT (Born 1905)

12. THE KITCHEN (LA CUISINE)
Oil on canvas, 108 × 92 cm
Signed below, right. Not dated
Lent by Galerie de France, Paris

ARNAL (Born 1924)

13. GREEN COMPOSITION (COMPOSITION VERTE)
Oil on canvas, 120 × 135 cm
Signed and dated below, left
Lent by M. Perrel, La Gentilhommière, Paris

BERNARD BUFFET (Born 1928)
Awarded Prix de la Critique, 1948

14. NEAR MANOSQUE (ENVIRONS DE MANOSQUE)
Oil on canvas, 114 × 146 cm
Signed and dated above, right
Reproduced: 'Bernard Buffet', *Collection Artistes de ce Temps*, Presses Littéraires de France, préface de Pierre Descargues
Lent by Galerie Drouant-David, Paris

JACQUES BUSSE (Born 1922)

15. LANDSCAPE OF DUNES (PAYSAGE DE DUNES)
Oil on canvas, 92 × 73 cm
Signed and dated below, left
Lent by the artist

MANOLIS CALLIYANNIS (Born 1923)

16. MOTHER AND CHILD (MÈRE ET ENFANT)
Oil on canvas, 110 × 93 cm
Signed and dated above, left
Lent by the artist

JEAN-MARIE CALMETTES (Born 1918)
Awarded Prix de la Jeune Peinture

17. STILL LIFE (NATURE MORTE)
Oil on isorel, 116 × 81 cm
Signed and dated below, right
Lent by the artist

JULES CHAPOVAL (1919–1951)
Awarded Prix de la Jeune Peinture, 1947; Kandinsky Prize, 1949

18. MEXICO (MEXIQUE)
Oil on canvas, 73 × 100 cm
Lent by the artist

DENISE CHESNAY (Born 1923)

19. TREE (ARBRE)
Oil on canvas, 116 × 89 cm
Signed below, right. Not dated
Lent by Galerie Mai, Paris

ANDRÉ CIVET (Born 1911)

20. STILL LIFE WITH FISH (NATURE MORTE AUX POISSONS)
Oil on canvas, 65 × 100 cm
Signed below right. Not dated
Lent by Galerie Galanis-Hentschel, Paris

ANTONI CLAVÉ (Born 1913)
Awarded Prix Hallmark, 1949

21. COMPOSITION
Oil on canvas, 162 × 130 cm
Signed below, right. Not dated
Reproduced in: *Collection Artistes de ce Temps*, Presses Littéraires de France, 1950; *Graphis*, Suisse, 1950; *Inspiré*, Zurich; *Art et Industrie*, 1949
Lent by M. Margulies, London

JEAN CORTOT (Born 1924)
Awarded Prix de la Jeune Peinture, 1948

22. LANDSCAPE—IN THE ALPILLES (PAYSAGE—DANS LES ALPILLES)
Oil on canvas, 130 × 89 cm
Signed below, right. Not dated
Exhibited: Salon d'Automne, Paris, 1951
Lent by the artist

DANY (Born 1921)

23. WOMAN WITH CAT (FEMME AU CHAT)
Oil on canvas, 130 × 162 cm
Signed and dated below, right
Lent by the artist

JEAN DEWASNE (Born 1921)
Awarded Kandinsky Prize, 1946

24. FREE-WILL (LIBRE-ARBITRE)
Oil on canvas, 89 × 130 cm
Signed and dated on back
Lent by Galerie Denise René, Paris

JEAN DEYROLLE (Born 1911)
Awarded Kandinsky Prize, 1946

25. GRAND ROUGE
Oil on canvas, 130 × 97 cm
Signed below, left. Not dated
Lent by Galerie Denise René, Paris

PIERRE DMITRIENKO (Born 1925)

26. COMPOSITION
Oil on canvas, 97 × 130 cm
Signed below, right. Dated on back
Lent by the artist

VINCENT GUIGNEBERT (Born 1921)
Awarded Prix de la Jeune Peinture, 1947

27. COCK WITH BOWL (LE COQ AU BOL)
Oil on canvas, 100 × 81 cm
Signed at left. Not dated
Lent by Galerie Colette Vallotton, Paris

CLAUDE IDOUX (Born 1915)

28. IRIDESCENT SOURCE (SOURCE IRISÉE)
Oil on canvas, 89 × 89 cm
Signed and dated below, right
Exhibited: Salon de Mai, Paris, 1949; Galerie Mai, Paris, 1951
Lent by Mme Tracol

THÉO KERG (Born 1910)
Awarded prizes in the Black and White section of the Biennale Internationale at Menton and Genoa

29. SKETCH FOR 'TWO FLOWER-SELLERS' (ESQUISSE POUR 'DEUX FLEURISTES')
Oil on canvas, 114 × 146 cm
Signed and dated below, left
Exhibited: First Biennale of Menton, 1951
Lent by the artist

JACQUES LAGRANGE (Born 1917)

30. WOMEN WITH PLATES (FEMME AUX ASSIETTES)
Oil on canvas, 81 × 100 cm
Signed below, right. Dated
Lent by the artist

ALBERT LE NORMAND (Born 1915)

31. MICROCOSM (MICROCOSMIE)
Oil on canvas, 100 × 125 cm
Signed on right. Not dated
Lent by the artist

LERSY (Born 1920)
Awarded second prize of the 'Amateurs-d'Art', 1951
32. PARIS, SUBURBAN LANDSCAPE (PAYSAGE DE BANLIEUE PARISIENNE)
Oil on canvas, 81 × 100 cm
Signed and dated below, right
Lent by Galerie Bourdon

FRÉDÉRIC LOISEL (Born 1928)
33. YELLOW FISH (LES POISSONS JAUNES)
Oil on canvas, 92 × 73 cm
Signed and dated below, right
Lent by Galerie de France, Paris

MARCELLE LOUBCHANSKY (Born 1917)
34. PAINTING (PEINTURE)
Oil on canvas, 100 × 73 cm
Signed and dated below, right
Lent by the artist

GEORGES MATHIEU (Born 1921)
35. INERTIA (INERTIE)
Oil on wood, 1951, 120 × 160 cm
Signed and dated below, right
Lent by Monsieur Michel Tapié, Paris

JEAN MESSAGIER (Born 1920)
36. THE VALLEY (LA VALLÉE)
Oil on canvas, 59 × 78 cm
Signed and dated below, right
Lent by the artist

ANDRÉ MINAUX (Born 1923)
37. STILL LIFE, COUNTRY FARE (NATURE MORTE CAMPAGNARDE)
Oil on canvas, 146 × 89 cm
Signed below, left
Lent by the artist

RICHARD MORTENSEN (Born 1910)
Awarded Kandinsky Prize, 1951, and Eduard Munch Prize, 1946
38. PAINTING (PEINTURE)
Oil on canvas, 130 × 97 cm
Signed and dated on back
Lent by Galerie Denise René

NÉJAD (Born 1923)
Awarded Prix de la Critique, 1948
39. PERPETUELS-BLANCHE NO 5
Oil on canvas, 196 × 131 cm
Signed and dated below, right
Lent by the artist

PIERRE PALLUT (Born 1918)
40. PAINTING (PEINTURE)
Oil on canvas, 95 × 110 cm
Signed below, right
Lent by Galerie Maeght

MICHEL PATRIX (Born 1917)
Awarded Prix de la Jeune Peinture, 1950, and Antral Prize
41. INTERIOR WITH VIOLINS (INTÉRIEUR AUX VIOLONS)
Oil on cardboard, 89 × 116 cm
Signed below, left. Not dated
Lent by Galerie Drouant David, Paris

EDGARD PILLET (Born 1912)
Awarded Abd-El-Tif Prize, 1938
42. CONFLICT (COMBATS)
Oil on canvas, 73 × 116 cm
Signed below, right. Signed and dated on back
Exhibited: Galerie Denise René, Paris, 1950
Lent by the artist

MARIO PRASSINOS (Born 1916)
43. THE LARGE KITCHEN (LA GRANDE CUISINE)
Oil on canvas, 114 × 146 cm
Signed and dated below, right
Lent by Galerie de France, Paris

BERNARD QUENTIN (Born 1923)
44. ABSTRACT PAINTING I (PEINTURE ABSTRAITE I)
Oil on canvas, 80 × 140 cm
Signed below, right. Not dated
Exhibited: Galerie Blanche, Stockholm; 'Six Peintres de Paris', 1951; Galerie Arnaud, Paris, 1951
Lent by M. Marcel Zerbib, Paris

MARIE RAYMOND (Born 1911)
Awarded Kandinsky Prize, 1949

45. PAINTING (PEINTURE)
Oil on canvas, 81 × 116 cm
Signed and dated below, left
Exhibited: Galerie de Beaune, Paris
Lent by the artist

REBEYROLLE (Born 1926)
Awarded Bourse Voyage aux Prix Nationaux, 1948; Prix de la Jeune Peinture, 1950; Prix Fenéon, 1951

46. THE MANNEQUIN (LE MANNEQUIN)
Oil on canvas, 150 × 97 cm
Signed and dated below, right

SERGE REZVANI (Born 1928)

47. PAINTING (PEINTURE)
152 × 110 cm
Lent by Galerie Maeght, Paris

RENÉ RICHETIN (Born 1923)

48. MORNING (LE MATIN)
Oil on canvas, 100 × 73 cm
Signed and dated below, right
Lent by the artist

JEAN-PAUL RIOPELLE (Born 1923)

49. PAINTING 410 (PEINTURE 410)
Oil on canvas, 97 × 130 cm
Signed and dated on right
Exhibited: 'Véhemences Confrontées', Paris, 1951
Lent by M. Tapié de Celeyran, Paris

JEAN SIGNOVERT (Born 1919)

50. PAINTING (PEINTURE)
Oil on canvas, 81 × 65 cm
Lent by Galerie Maeght

PIERRE SOULAGES (Born 1919)

51. PAINTING (PEINTURE)
Oil on canvas, 195 × 130 cm
Signed below, left. Not dated
Lent by Galerie Louis Carré, Paris and New York

NICOLAS DE STAËL (Born 1914)

52. PAINTING (PEINTURE)
Oil on canvas, 60 × 91 cm
Signed below, left. Dated on back
Lent by M. Jacques Dubourg, Paris

WOH-KI ZAO (Born 1920)
Biennale di Genova Prize, 1951

53. COMPOSITION
Oil on canvas, 130 × 162 cm
Signed, right. Dated on back
Lent by M. Pierre Loeb, Galerie Pierre, Paris

Printed by the Shenval Press, London and Hertford

Arts Council of Great Britain

École de Paris

National Museum of Wales, Cardiff
23 June-14 July 1962

Walker Art Gallery, Liverpool
21 July-11 August 1962

Art Gallery, Aberdeen
18 August-8 September 1962

Foreword

Now that eleven years have passed since the Arts Council's last exhibition of the School of Paris was organized by Mr Frank McEwen, and eleven years since the major exhibition held at the Royal Academy in 1951, the Arts Council are glad to offer to Londoners this chance of bringing their acquaintance up to date. We feel that it may also help them to decide what justification there is for the view, heard from time to time, that the supremacy of Paris as a western art centre is not beyond dispute. We hope they will in the meantime find much in the exhibition to refresh the senses as well as the mind.

In preparing the exhibition we have had invaluable help from French authorities on both sides of the Channel. M. François Gobin and M. Philippe Erlanger, of the Association Française d'Action Artistique, have made great efforts to facilitate its progress, while M. François Mathey, Conservateur at the Musée des Arts Décoratifs, Paris, and organizer of many celebrated exhibitions, was entrusted with the selection and cataloguing of the pictures. M. Cyrille Arnavon, Cultural Attaché at the French Embassy in London, his assistant, Miss Renée Cameron, Mr Roland Penrose and Mr Alan Bowness have given us every assistance. To the owners of the pictures and the painters themselves we owe our warmest thanks.

G.W.

Introduction

Any choice is necessarily unjust. I tried to portray the state of contemporary French painting in the decade 1950-60 with the works of twenty-five painters. I failed. I have chosen nearly double this number, consciously forgetting those who are historically important and have already influenced the plastic arts. I know that in a hundred years four or five names will be enough to illustrate our period. Time, too, will choose but its decision will also be arbitrary.

To distinguish among the individuals and the current trends those which seem the most original, one must eliminate the 'monstres sacrés' for they obstruct the view. We must forget Picasso, Braque, Léger, Chagall, Matisse, Rouault, Villon, who have all continued their adventures beyond the years 1914-30, which define their generation.

The School of Paris has given its name to a number of painters who owe their reputation to it, but it seems to me wrong to include them since their genius owes nothing to France. Miró and Tàpies are examples. It was right to eliminate without regrets artists who have inherited and exploited a tradition: Brianchon, Marchand, Brayer, Buffet, Gromaire, although some of them are admirable. They are mannerists. Those who are left are not always free of the reproach implied by this name but if they are sometimes mannerist they have at least been the creators of their own manner.

The School of Paris is a marvellous hotch-potch. To pre-war emigrants from central Europe and Nazi Germany have been added refugees from Hungary, Spain, Yugoslavia; Americans with grants for a year's study with Léger or Lhote. There is virtually nothing in common between all these painters as there used to be in the Montparnasse and Bateau-Lavoir eras. Groups come together and dissolve at the bidding of the dealers' galleries which play a leading part in the whole adventure. There are three or four hundred galleries in Paris; only a dozen count insofar as they have adopted a line and stuck to it.

After the last war an attempt was made to reorganize, to get beyond nationalism and to make a new orderly life on solid foundations. Both reason and the instinct of self-preservation made this attempt necessary. New forms of government posed once more the problem of the relation between man and society. The human condition is now at stake. The artist protests—partly because it has long been his vocation to do so and partly because liberty is both his method and his goal. Cubism, Kandinsky, Klee and Mondrian all blazed trails. The influence of the last three was only assimilated in France after 1944. The horror and absurdity of the war have drained the mystery from surrealism but they have at the same time confirmed the rightness of the movement in attacking the established order and in its search for a different form of order. The pseudo-objectivity of traditional representational painting takes its place in the armoury of out-dated weapons. The artist refuses to be seduced by a world which has betrayed his mission. He retires into self-analysis. This does not mean that he turns his back but in order to recreate this world, which so badly needs it, he must first clearly understand himself. Introspection leads to non-figurative art and then to abstraction. Geometrical or wildly lyrical, all forms of abstraction may be seen as a search for a discipline. 'Non-figurative art', wrote Manessier, 'seems to me the only chance at the moment for the painter to find his way back towards liberty and to discover what is essential in himself.'

Painting is an interior necessity. From being the means of plastic expression it becomes its own goal, the consciousness of the artist; from being the object of a cult, it turns into a cult itself. It is no longer possible to classify all the successive movements: non-figurative, geometrical, abstract, lyrical, informal, tachiste . . ., these are stages in the evolution of vision, rapidly becoming obsolete as new experiments and the growth of habit reveal fresh areas of sensibility and intelligence.

The painter has explored his liberty and he has discovered immense potentialities. We are spectators of the new experiments. The painter now recognizes the margins of the exterior world from which he had recoiled. He experiences the limits of the world and weighs it up. With what he constructs today, the world will identify itself tomorrow.

François Mathey

Catalogue

The dimensions of the works are given in inches (centimetres in brackets), the first figure being the height.

Pierre Alechinsky
born Brussels 1927

1 *Paysage aux bonnes joues 1959
Oil on canvas 31⅞ x 45⅞ (81 x 116)
Private collection

2 *Les Suites, 1959
Ink on paper, mounted on canvas 33⅞ x 59 (86 x 150)
Galerie de France

3 *Positif 1960
Ink on paper, mounted on canvas 59 x 60¼ (150 x 154)
Galerie de France

Jean Bazaine
born Paris 1904

4 *Moon and Night Bird, 1947
Oil on canvas 51 x 38¼ (130 x 97)
Galerie Louis Carré

5 *Tree and Sleeping Plain, 1947
Oil on canvas 39½ x 28¾ (100 x 73)
Galerie Louis Carré

6 *Saint Guenolé, 1959
Oil on canvas 38¼ x 63½ (97 x 161)
Galerie Maeght

7 *Sea, 1961
Oil on canvas 31¼ x 63 (79·5 x 160)
Galerie Maeght

André Beaudin
born Mennecy (France) 1895

8 *The Upright Village, 1958
Oil on canvas 51¼ x 31½ (130 x 81)
Galerie Louise Leiris

9 *The Young Girls,1959
Oil on canvas 63¾ x 45 (62 x 114)
Galerie Louise Leiris

10 *May Moon, 1959
Oil on canvas 63¾ x 45 (162 x 114)
Galerie Louise Leiris

Paul Berçot
born Luxeuil 1898

11 Hour Glass, 1961
Oil on canvas 51¼ x 38¼ (130 x 97)
The artist

12 La Glace, 1961
Oil on canvas 45⅞ x 38¼ (116 x 97)
The artist

13 Water Mirror, 1961
Oil on canvas 45 x 63¾ (114 x 162)
The artist

Roger Bissière
born Villeréal (France) 1888

14 *Montignac, 1959
Oil on canvas 31⅞ x 39½ (81 x 100)
Galerie Jeanne Bucher

15 *Petit clair de lune, 1961
Oil on canvas 18 x 15 (46 x 38)
Galerie Jeanne Bucher

16 *Gloomy Sunday, 1961
Oil on canvas 15 x 18 (38 x 46)
Galerie Jeanne Bucher

Francisco Borès
born Madrid 1898

17 *Child in White, 1953
Oil on canvas 57½ x 45 (146 x 114)
Galerie Louis Carré

18 *White Composition, 1953
Oil on canvas 35 x 45⅞ (89 x 116)
Galerie Louis Carré

19 *Still Life in Winter, 1955
Oil on canvas 32 x 39½ (81 x 100)
Galerie Louis Carré

20 *Composition on dark background, 1958
Oil on canvas 28¾ x 36¼ (73 x 92)
Galerie Louis Carré

Victor Brauner
born Pietra-Maemtz (Rumania) 1903

21 Motan de Lune, 1946
Crayon on paper 23½ x 32 (60 x 81)
Private collection

22 Anagogie, 1947
Oil on canvas 32 x 25½ (81 x 65)
Private collection

23 Revulsion, 1961
Oil on canvas 39½ x 32 (100 x 81)
Galerie Rive-Droite

Camille Bryen
born Nantes 1907

24 Heperile, 1957
Oil on canvas 58 x 38¼ (147 x 97)
The artist

25 Precambryen, 1956
Oil on canvas 57¾ x 38¼ (146 x 97)
The artist

26 L'Ere de l'air, 1960
Oil on canvas 57¾ x 38¼ (146 x 97)
The artist

Gaston Chaissac
born Avallon 1910

27 Le Professeur Honorifus, 1961
Oil on marouflaged paper 39½ x 25½ (100 x 65)
Galerie Iris Clert

28 Painting
Oil on cardboard 56¾ x 49¼ (144 x 125)
Galerie Iris Clert

29 Totem, 1961
Oil on wood plank 78¾ x 7⅞ (200 x 20)
Galerie Iris Clert

C. H. Closon
born Liège 1888

30 Plenitude, 1950 55
Oil on canvas 50 x 38¼ (127 x 97)
The artist

31 Evidence, 1954 57
Oil on canvas 57¾ x 45 (146 x 114)
The artist

32 Stained glass figure, immune to prismatic effect, 1953
Oil on canvas 50½ x 34¾ (128 x 88)
The artist

DADO (Miodrag Djuric)
born Cetinje (Yugoslavia) 1935

33 Adam and Eve, 1961
Oil on canvas 76½ x 102½ (194 x 260)
D.B.C., Paris

Horia Damian
born Bucharest 1922

34 Pink and black (seven forms), 1960
Oil on canvas 70½ x 52 (179 x 132)
Galerie Stadler

35 Large composition with a central arch, 1961
Oil on canvas 86½ x 65¾ (220 x 167)
Galerie Stadler

36 Pink composition with golden arches, 1962
Oil on canvas 63¾ x 51 (162 x 130)
Galerie Stadler

Jean Degottex
born Sathonay 1918

37 1st August 1956, 1956
Oil on canvas (72¾ x 49¼ (185 x 125)
Galerie Kléber

38 29th August 1956, II, 1956
Oil on canvas 57 x 37¾ (145 x 96)
Galerie Kléber

39 Vide du vide, 1959
Oil on canvas 45 x 62¾ (114 x 162)
Galerie International d'Art Contemporain

40 Gidayu, 1961
Oil on canvas 47¼ x 31½ (120 x 80)
The artist

Jean Dubuffet
born Le Havre 1901

41 Honneur du Sol (Topography), 1958
Oil and collage on canvas 35½ x 60¾ (90 x 154)
D.B.C., Paris

42 Confiture Matière Lumière (texturologie LIII), June 1958
Oil on canvas 35½ x 60¾ (90 x 154)
D.B.C., Paris

43 Materiologie: Messe de Terre, December 1959/May 1960
Papier maché on canvas 59 x 76¾ (150 x 195)
Daniel Cordier

Maurice Estève
born Culam 1904

44 *Table and White Chair, 1942
32 x 45¾ (81 x 116)
Louis Carré

45 *Girl with a Jug, 1942
Oil on canvas 39¼ x 32 (100 x 81)
Louis Carré

46 *Underwater, 1945
Oil on canvas 25½ x 32 (65 x 81)
Galerie Louis Carré

47 *Underwater Fishing, 1947
Oil on canvas 21¼ x 25½ (54 x 65)
Galerie Louis Carré

Jean Fautrier
born Paris 1898

48 Small construction, 1952
Oil on canvas 15 x 21¾ (38 x 55)
M. Tarika

49 Large construction, 1961
Oil on canvas 38¼ x 57½ (97 x 146)
M. Tarika

50 Black Night, 1960
Oil on canvas 39½ x 28¾ (100 x 73)
M. Tarika

51 Landscape, 1960
Oil on canvas 35 x 45¼ (88·5 x 115)
M. Tarika

Sam Francis
born San Mateo, California, 1923

52 White, 1952
Oil on canvas 79½ x 64¼ (202 x 163)
Galerie Kléber

53 Deep Blue, 1953
Oil on canvas 98¾ x 60¼ (251 x 153)
Georges Duthuit

R. E. Gillet
born Paris 1924

54 *Painting, 1958/59
Oil on canvas 78¾ x 31½ (200 x 80)
Mme Myriam Prévot

55 *Painting, 1960
Oil on canvas 63¾ x 44¾ (162 x 114)
Galerie de France

Simon Hantai
born Bia, Hungary, 1922

56 Memory of the Future, 1957
Oil on canvas 53½ x 70 (136 x 178·5)
Galerie Kléber

57 Painting, 1958
Oil on canvas 57 x 41¼ (145 x 105)
Galerie Kléber

58 Painting, 1958/59
Oil on canvas 58 x 41 (147 x 104·5)
Galerie Kléber

59 Painting, 1958
Oil on canvas 81½ x 77½ (207 x 197)
Galerie Kléber

Hans Hartung
born Leipzig 1904

60 *T.47.12, 1947
Oil on canvas 57½ x 38¼ (146 x 97)
Galerie Louis Carré

61 *T.50.25, 1950
28¾ x 51¼ (73 x 130)
Galerie Louis Carré

62 *T.52.50
Oil on canvas 38¼ x 63¾ (97 x 162)
Private collection

63 *T.56.9, 1956
Oil on canvas 71 x 54 (180 x 137)
Mme Anna-Eva Bergman

Auguste Herbin
born Quievy 1882; died Paris 1960

64 Midday, 1953
Oil on canvas 63¾ x 51¼ (162 x 130)
Galerie Denise René

65 Midnight, 1953
Oil on canvas 63¾ x 51¼ (162 x 130)
Galerie Denise René

Asger Jorn
born Vejrum, Denmark 1914

66 l'Etat Normal, 1960
Oil on canvas 51¼ x 38¼ (130 x 97)
R. A. Augustinci

67 Le Soleil m'emmerde, 1961
63¾ x 51¼ (162 x 130)
Galerie Rive-Gauche

Yves Klein
born Nice 1928

68 Monochrome I.K.B., 1960
Panel 78 x 59¾ (198 x 152)
Galerie Rive-Droite

69 The handsome Teuton, 1961
Impression on marouflaged paper 82¾ x 60½ (210 x 154)
Galerie Rive-Droite

70 Fire Painting, 1962
Painting fired on panel 76¾ x 44¾ (195 x 114)
Galerie Rive-Droite

John Koenig
born Seattle, U.S.A. 1924

71 Hamida, 1962
Oil on canvas 47 x 47 (120 x 120)
Galerie Arnaud

72 Laga, 1962
Oil on canvas 39¼ x 39¼ (100 x 100)
Galerie Arnaud

73 Erato, 1962
Oil on canvas 39¼ x 39¼ (100 x 100)
Galerie Arnaud

Jean Le Moal
born Authon-du-Perche 1909

74 *Winter, 1954
Oil on canvas 63¾ x 44¾ (162 x 114)
Private collection

75 *Roots and Water, 1958/59
Oil on canvas 39¼ x 39¼ (100 x 100)
Galerie de France

Alfred Manessier
born Saint-Ouen 1911

76 *Gethsemane, 1952/58
Oil on canvas 78 x 58¼ (198 x 148)
Galerie de France

77 *Evening Calm, 1952
Oil on canvas 78¾ x 59 (200 x 150)
Private collection

André Marfaing
born Toulouse 1925

78 Composition, 1957
Oil on canvas 44¾ x 57½ (114 x 146)
Galerie Claude Bernard

79 Composition, 1960
Oil on canvas 63 x 44 (160 x 112)
Galerie Claude Bernard

80 Composition, December 1960
Oil on canvas 63¾ x 51½ (162 x 130)
Galerie Claude Bernard

81 Composition, February 1961
Oil on canvas 57½ x 44¾ (146 x 114)
Galerie Claude Bernard

André Masson
born Balaguy 1896

82 *Approches de la nuit, 1956
Oil on canvas 39½ x 74¾ (100 x 189)
Galerie Louise Leiris

83 *Esprits animaux, 1957
Oil on canvas 57½ x 38¼ (146 x 97)
Galerie Louise Leiris

84 *Parloir, 1961/62
Oil on canvas 44¾ x 43¼ (114 x 110)
Private collection

Georges Mathieu
born Boulogne-sur-mer 1921

85 The Inquisitor; return from Milan, 1960
Oil on canvas 63 x 63 (160 x 160)
Galerie Internationale d'Art Contemporain

86 Attila's last Feast, 1961
Oil on canvas 118⅛ x 78¾ (300 x 200)
Galerie Internationale d'Art Contemporain

Roberto Matta
born Santiago de Chile 1921

87 Untitled drawing, 1958
Coloured crayon on paper 19 x 25½ (48 x 65)
D.B.C., Paris

88 Untitled drawing, 1958
Coloured crayon on paper 19 x 25½ (48 x 65)
D.B.C., Paris

89 Untitled drawing, 1958
Coloured crayon on paper 19 x 25½ (48 x 65)
D.B.C., Paris

90 Untitled painting, 1959/60
Oil on canvas 58¼ x 78¾ (148 x 200)
D.B.C., Paris

Jean Messagier
born Paris 1920

91 September arms, 1961
Oil on canvas 75¼ x 87 (191 x 221)
Galerie A. Schoeller Jr.

92 Reversible November, November 1961
Oil on canvas 30 x 50½ (76 x 128)
Galerie A. Schoeller Jr.

93 Study (for a map of France), December 1961
for a canvas exhibited at 'Antagonismes 2'
Oil on canvas 74¾ x 87 (189 x 221)
The artist

Henri Michaux
born Namur 1899

94 Untitled Chinese ink drawing, 1958
Ink on paper 29½ x 41¼ (75 x 105)
D.B.C., Paris

95 Untitled Chinese ink drawing, 1960
Ink on paper 29½ x 41¼ (75 x 105)
D.B.C., Paris

96 Untitled Chinese ink drawing, 1960
Ink on paper 33½ x 55 (85 x 140)
D.B.C., Paris

97 Untitled Chinese ink drawing, 1960
Ink on paper 36⅛ x 55 (92 x 140)
D.B.C., Paris

98 Mescal in drawing
Chinese ink on paper 19¾ x 11⅜ (50 x 29)
D.B.C., Paris

99 Mescalin drawing
Chinese ink on paper 10⅝ x 7⅛ (27 x 18)
D.B.C., Paris

100 Mescalin drawing
Chinese ink on paper 10⅝ x 7⅛ (27 x 18)
D.B.C., Paris

101 Mescalin drawing
Chinese ink on paper 14½ x 9 (37 x 23)
D.B.C., Paris

Richard Mortensen
born Copenhagen 1910

102 Lisieux, 1955
Oil on canvas 51¼ x 38¼ (130 x 97)
Galerie Denise René

103 Rolleboise, 1955
Oil on canvas 51¼ x 38¼ (130 x 97)
Galerie Denise René

104 Calvados, 1955
Oil on canvas 63¾ x 51¼ (162 x 130)
Galerie Denise René

105 Sud-Est, 1956
Oil on canvas 63¾ x 51¼ (162 x 130)
Galerie Denise René

Edouard Pignon
born Marles-les-Mines 1905

106 *The Hill at Bandol, 1958
Oil on canvas 78 x 103½ (198 x 263)
Galerie de France

107 *Cock-fight, 1959
Oil on canvas 51¼ x 76¾ (130 x 195)
Mme Myriam Prévot

Jean-Paul Riopelle
born Montreal 1923

108 Argentière, 1962
Oil on canvas 78¾ x 118 (200 x 300)
Galerie Jacques Dubourg

Gerard Schneider
born Sainte-Croix, Switzerland 1896

109 Opus XXI F, 1961
Oil on canvas 78¾ x 59 (200 x 150)
The artist

110 Opus XXII F, 1962
Oil on canvas 78¾ x 59 (200 x 150)
The artist

Jaroslav Serpan
born Prague 1922

111 No. 547 Tsosstoszwovw, 1958
Oil on canvas 65¼ x 65¼ (166 x 166)
Galerie Stadler

112 Poermaes, 1961
Oil on canvas 51¼ x 38¼ (130 x 97)
Galerie Stadler

113 No. 676 Crijvatollern, 1961
Oil on canvas 63¾ x 51¼ (162 x 130)
Galerie Stadler

Gustave Singier
born Warneton, Belgium 1909

114 *Night Mistral, 1958
Oil on canvas 51¼ x 63¾ (130 x 162)
Mme Myriam Prévot

115 *Estuary Sun, Sand, 1959
Oil on canvas 51¼ x 63¾ (130 x 162)
Mme Myriam Prévot

Pierre Soulages
born Rodez 1919

116 *25th May 1950, 1950
Oil on canvas 35 x 45½ (89 x 116)
Galerie Louis Carré

117 *3rd June 1951, 1951
Oil on canvas 36¼ x 25½ (92 x 65)
Galerie Louis Carré

118 *12.3.60, 1960
Oil on canvas 63¾ x 78¼ (162 x 200)
Mme Myriam Prévot

119 *6.3.60, 1960
Oil on canvas 57⅓ x 45 (146 x 114)
Raoul Lévy

Nicolas de Staël
born St Petersburg 1914; died Antibes 1955

120 *Brise-lames, 1947
Oil on canvas 59 x 63 (150 x 160)
Louis Carré

Kumi Sugai
born Kobe 1919

121 Fuji, 1957
Oil on canvas 38¼ x 51 (97 x 130)
The artist

122 Violet, 1962
Oil on canvas 76¾ x 51 (195 x 130)
The artist

123 Blue, 1962
Oil on canvas 39½ x 25½ (100 x 65)
The artist

Pierre Tal Coat
born Clohars-Carnoët 1905

124 *Iron Age I, 1958
Oil on canvas 60¼ x 63 (153 x 160)
Galerie A. Maeght

125 *Vein, 1959
Oil on canvas 45 x 76¾ (114 x 195)
Galerie A. Maeght

126 *Flint Vein, 1959
Oil on canvas 39 x 78¼ (99 x 200)
Galerie A. Maeght

Raoul Ubac
born Malmédy, Belgium 1910

127 *Summer Landscape, 1959
Oil on canvas 59 x 59 (150 x 150)
Galerie A. Maeght

128 *Wall, 1956/58
Oil on canvas 53 x 58¼ (135 x 148)
Galerie A. Maeght

129 *Large Relief, 1961
Slate mortar on board 39½ x 28¾ (100 x 73)
Galerie A. Maeght

Victor Vasarely
born Pecs, Hungary 1908

130 Donnan II, 1951/58
Oil on panel 60¼ x 35½ (153 x 90)
Galerie Denise René

131 Gotha, 1955/58
Oil on canvas 76¾ x 51 (195 x 130)
Galerie Denise René

132 Tilla, 1958
Oil on canvas 76¾ x 51 (195 x 130)
Galerie Denise René

Bram van Velde
born Zouterwoude, Holland 1895

133 Gouache, 1950
Gouache on paper 45¼ x 45¼ (115 x 115)
Jacques Putman

134 Gouache, 1955
Oil on canvas 40 x 27½ (102 x 70)
Galerie Knoedler

135 Gouache, 1955
Gouache on paper 40 x 27½ (102 x 70)
Private collection

Geer van Velde

136 *Untitled painting, 1958
Oil on canvas 53¼ x 48½ (135 x 123)
The artist

137 *Composition, 1960
Oil on canvas 57½ x 52¾ (146 x 134)
The artist

138 *Composition, 1961
Oil on canvas 53¼ x 48½ (135 x 123)
The artist

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